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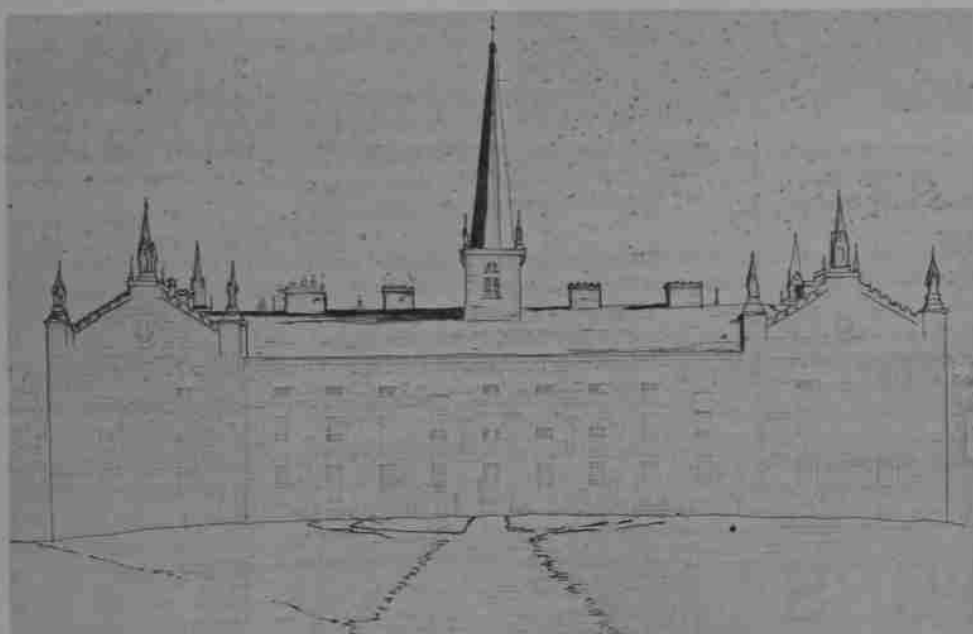
Collegian

Volume C1, Number 8

Kenyon College, Gambier, Ohio 43022

November 1, 1973

KENYON RECONSTRUCTS



NEW HOUSING PATTERN ?

by Doug Wilhelm & Rob Murphy

A fraternity is basically a very simple and natural thing: a group of congenial fellow-students, joined together for mutual pleasure and well-being. The strongest argument the fraternities can make for themselves is that they satisfy this universal desire for friendly and cooperative banding together.

I know that, like me, every one of its graduates feels that Kenyon

College long ago evolved a rare and happy balance between the fraternities and the student body.

Philip Timberlake, in *The Fraternity Month*, October, 1946

The "happy balance" that Philip Timberlake saw in 1946 is less true of today's Kenyon: freshman pledging, which topped 80 percent as recently as 1968, has fallen below half for the past four years,

and although there was a slight upswing in this year's total, the fraternities don't expect to ever regain the domination they once enjoyed over Kenyon life.

Less than ten years ago, in 1966, there were more rejections than abstentions from the fraternity system: out of a class of 234, 150 (64 percent) pledged, 49 were bailed and 35 were not interested. Over the next two years the system grew stronger as it, apparently, became less selective: in 1967 the fraternities pledged 69 percent and turned down only 31, and in 1968 they hit the pinnacle, with 83 percent pledged and only 20 rejected. 61 percent pledged the next year, and then the arrival of the Coordinate College saw the fraternities begin to slide: they took 49 percent in '70, 38 percent in '71, and a historic low of 30 percent last year.

This fall the system gained ground, pledging 42 percent, and IFC President Greg DeSilvio expects the upswing to continue, speculating that it should level off at about 55 percent. DeSilvio attributes the decline to several factors, including the coming of women, the rise of drug use and the corresponding movement towards smaller parties, and the post-Kent feeling of antipathy towards 'establishment' institutions. "Our class," he said, "felt we couldn't lower ourselves to 'frat-buffoonery.'"

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& NEW CONSTRUCTION

by Brian Izenberg

"This I think will save Kenyon," exclaimed Mr. Treleaven. What Kenyon's latest Director of Development (the solicitor of monies) was referring to was the latest tentative plan for the construction of "certain physical requirements" for the College. On Saturday, October 27 Kenyon's Board of Trustees held a meeting that gave Mr. Treleaven the go ahead to move out and whether the project as a whole can become a reality.

Basically, what the project involves is four major undertakings to be hopefully completed within the space of the next ten years. Firstly, Rosse Hall would be converted into a real theatre with a

capacity of 615 to 620 people. The Music Department would be moved downstairs. Secondly, the interior of Ascension hall would be modernized. Thirdly, a new theatre with a capacity of about four hundred would be built next to the present Hill Theatre, joined by an indoor covered walkway. Fourthly, an open air pavillion, "to use for a variety of things" (Another perspective on the pavillion, also called a multipurpose building, was offered by Mr. Treleaven. He described it as a bit tent "in a dignified sort of way.")

These buildings are viewed as necessary by the administration of the college in light of the overtaxing of the present facilities. Mr. Treleaven explained that he wanted to

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Collegian

Published weekly during the school session at Kenyon College, Gambier, Ohio 43022. Second Class Postage pending.

Editor: Matthew Mees

Assistant Editor: M. A. Winkler

Sports Editor: Bob Gibson

Business Manager: George Ewing

Circulation: Jayme Abrams, George Ewing

Copy Editor: Rob Bushman

Staff: J. A. Gioia, Carol Badalamenti, K. M. Martin, John Tillinghast, Laurie Petrie, Susan Halpert, Tom Utescher, et al.

A Journal devoted to the interests of Gambier.

LETTERS



Dear fellow observers of the Fourth Arab-Israeli War:

As a JYA student studying at AUB, in Lebanon, I wish to submit my view of the crisis in the Middle East.

For thousands of years the Arabs and Jews lived together in peace, respecting each others religion and customs. Around the turn of the century, with the conception of Jewishness as more than a religion, as a nationhood, the ancient peace cracked.

Now the Arabs, in response to years of aggression on Israel's part has advanced for the purpose of liberating their homeland, seized in 1967 by an expanding Israel. This is by no means an attempt to "drive the Jews to the sea." The racist, sectarian twenty-five year old state—Israel, intended by the Balfour Declaration to provide a Jewish homeland, had forced 1½ million Palestinians into refugee camps. The Palestinians have been terrorized by weapons mainly provided by the U.S. government and by the tax deductible donations of American Jews.

The View from Here



The Other Guy

In reply to last week's controversy over noise, stereos, and students' rights, the Administration suggests the following policy:

Although it is desirable for students with noise complaints to speak to the offender personally, there is an alternative for those who can't bring themselves to a face-to-face confrontation. The switchboard will accept complaint calls and relay them to Security who will check into the problem.

Security is not allowed to enter a room without knocking, and must state the business before entering.

Dean Edwards does not feel that stereos are the inalienable right of students, but he is reluctant to place any restrictions in this field. He does, however, feel that he must remind us that we must always consider the "other guy", and be careful not to infringe on others' rights and tastes.

Needless to say.

Punctuality

A note to physicists and other punctualists: this has never bothered us, and it still doesn't, but has anyone noticed the discrepancy between Gambier time and "real" time? Before last week's time change the chapel bell rang a healthy one minute behind time as reckoned by the outside world.

This week the lag has increased to two minutes. We draw no conclusions.

How ironic that we Americans are helping the most persecuted race in the world to create in persecution a new minority—the Palestinians. We could use our power to force Israel back to pre-1967 boundaries. It's bad enough for the U.S. and Russia to supply both sides with weapons during a cease fire. For the Nixon administration to feed the Israelis during a war, is insanity. We cannot affect Kremlin foreign policy; we can protest the manipulation of our government by the monetary and political Jewish power block. The Arabs might do well to follow their Semitic brothers' example by buying senators with their oil money.

Do we really want to see Russia and the U.S. facing each other across the Jordan River? If we further advocate the extension of support toward Israel we will be inviting a III WW confrontation. By then we will not have to worry about who shot how many planes and where or why. Nothing will matter for we won't be alive to care.

Deborah Araj '75

To the Editor:

The Editorial in Newscope of October 31, '73 was seemingly the first view of an underground conservative publication. Since when has Newscope come under the auspicious of Journalism Board? This "editorial" should really be seen as a letter to the Editor in Collegian. By using "the campus bulletin board" as a voice of private opinion, the Editors of Newscope have forgotten what their jobs are and have attempted to make their opinions sound more important than simply their opinions.

It seems as though I'm really more outraged at the Editors of Newscope than at the people destroying things on campus

which their editorial was aimed at. Their views are at best sophomoric and simple. Many people are of the opinion that the campus is definitely quieter; security men in particular think this. This editorial takes an event or two and creates a historical movement, namely, that the community is rapidly going down the drain. Their opinions don't scratch the surface of the issue they address; and secondly they use Newscope in a very irresponsible manner. I'm not going to give a cure to this terrible evil, I'm just complaining.

Sincerely,

Stephen E. Block

To the Editor:

Dar'khey Israel-Path of Israel:

Unlike Middle Path, which up until this year was unlit, the "path" of Israel meant to be traveled upon with the glow of Judaism. Every Friday night at sunset the community of Jewish students welcome the Sabbath with prayer, song, dance and discussion. Each week, a different member of the group conducts a service of his or her choosing—ranging from the orthodox to the modern reforms of the guitar and creative prose.

Dar'khey Israel meets at 103 Best Place, although several services have moved into the street for dancing. What began as very informal discussions over the past two years has now developed into a vibrant group of people interested in Judaism. The Hebrew word for path—dar'khey—means more than just a road or a footage of gravel. Dar'khey implies a spiritual course as well as an entrance

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Commentary

Hugh Kenner: Patterned Energy

by Ross Posnock



"... This learned vagrant moves through the rigors of today's world like a ghost from the middle ages... scandalously elusive... The scholar vagrant, comedian of the impasse, aloof, unassimilable, shy."

"The learned vagrant" was at Kenyon last week, and the very witnessing of Kenner plain provides his readers with clues to the unique perspective of the man, and provokes unimagined affinities. For Kenner's description of Beckett above is a precise literal image of Kenner himself—and this fact is startling when one is face to face with the critic.

His is a disquieting presence. Gangling and melancholy, he appears strung together with wire that has become slack with age. What one does not forget is the voice: a mournful, halting moan of a voice, a voice Beckett might have. We know now part of his profound affection for Beckett; we have a glimpse into the nature of their kinship. They inhabit the same universe of silence, fragmented luminosity, gnomic utterance.

In that world reside the giants of modern literature, and Kenner has communed with them all: Joyce, Eliot, Henry James, Williams, pre-eminently his beloved Pound. Kenner's intellectual life, lived in the rarefied heights of the Pound Era, has made him less than charitable about the less heroic exertions of modern literature and thought. The Kenyon critics leave him cold, McLuhan is incapable of understanding Joyce and thus "Understanding Media" is a jumble, Wallace Stevens is "the John Cleveland of the 20th century", contemporary poetry is pitifully derivative. These pronouncements, extracted from his intensely private, pre-occupied mind, came at lunch, where his attention was most captivated by the habits of a fly as it nestled along the rim of an empty glass of milk. "Think of its world view... it doesn't need Euclid's geometry", uttered this "comedian of the impasse."

"A bee in Ezra Pound's bonnet"—the Myth of a Second Renaissance—was the subject of the evenings address. Those who expected precise definition, lucid and tidy exposition, were disappointed. That was not to his purpose. Rather Kenner put the Poundian Vortex into action; he initiated a whirlpool of "patterned energy" which Pound describes as a "radiant node or cluster... from which and through which, ideas are constantly rushing." And Kenner adds: it is a "patterned integrity accessible to the mind".

In this Vortex as lecture Kenner presented, among others, Botticelli, Yeats, the mummified stomachs of alligators, Florentine sculpture of the Italian Renaissance, Horatio Greenough, Michelangelo, Thomas Jefferson, and of course Pound, who had the last words of the evening. In sum the whirlpool delineated a familiar theme: the recovery of the past, its Renaissance glories, informs the greatest work of our own century. Kenner gave a suggestive, exciting performance—it is not everyday a vortex is created.

Kenner is only 50, and already with an unswerving, undeniable boldness and intensity of purpose, he has meditated upon the major figures of our literature in this century. Now it seems there is nothing left for him to do. He confesses to being exhausted, and when asked said he does not know when he'll write again. In 1956 a perceptive critic wrote: "Mr. Kenner is performing a long, complex, heroic action, nothing less than a renovation of public taste". Perhaps this heroic renovating action has been completed. For our sake we should hope it is merely temporarily stalled, and that it will flourish again in due time.

Last week we had the good fortune to glimpse a moving, fleeting, vivid image of the hero—the guest in a Paradiso where imortals commune and he is their glorious, luminous amenuensis, and his books

a little light, like a rushlight
to lead back to splendour

Canto CXVI



INVESTIGATION OF A CITIZEN ABOVE SUSPICION (1970) Elio Petri; Gran Maria Volonte. Italian, with subtitles. Color. 114 minutes. R.

"Power tends to corrupt, absolute power corrupts absolutely."—Lord Acton. Comparisons may be made with **Z**: a

GEF

Gambier Experimental Foundation:

The Gambier Experimental Foundation is now beginning another year of bringing new ideas into the Kenyon College community. Every year the Foundation tries to introduce novel programs in the hope that different avenues may be opened within the Kenyon experience.

Last year student lectures were started at Kenyon by the Foundation. This program will be continued this year and hopefully many students will be willing to share their knowledge with the rest of the community. Previous lectures included the chemistry of marijuana, the Sayings of the Fathers: a Study in Jewish Wisdom Literature, the rise of modern Arab nationalism and the Jewish struggle for Israel. This year's topics have not as yet been finalized, and anyone wishing to offer a lecture may do so by contacting Andy Federer, 321 Old Kenyon, PBX 491.

Several new programs are being offered by the Foundation for the current school year. A non-Western film series will be shown later in the year. A combined student-faculty symposium is also being planned. The Foundation also hopes to publish a course evaluation handbook sometime in the 2nd semester. This handbook will be composed of evaluations of courses at Kenyon as written by both faculty and students. For those who wish to work on the handbook committee there will be a meeting this Thursday, November 1st in Gund Commons at 7:00 p.m. If unable to attend, but interested in working on the committee, see Larry Hirsch, 811 D Dorm III, PBX 424.

The Experimental Foundation is open to any new ideas from the community. In order to successfully offer new programs there is great need for community participation, both in committee work and involvement with the activities. The Experimental College has been the greatest success of the Foundation, and it is hoped that other activities will prove to be as popular.

psychological thriller, a political allegory with insidious development. The wielder of uncontrolled power discovers that his entire psyche has been unrecognizably subverted—and what remains is nothing less than complete and irreversible schizophrenia in both the public and private realms. Beyond the psychological and political insight, **INVESTIGATION** rates as a first class detective story replete with macabre details.

(Friday at 8:00, Saturday at 10:20)

THE SERVANT (1963) Joseph Losey; with Dirk Bogarde, James Fox, Sarah Miles. B & W. 115 minutes. R.

The screenplay is by Harold Pinter, from a novel by Robin Maugham. Tony, an indolent, spoiled and wealthy young man living in a palatial home, hires a man servant, Barrett, who succeeds in taking over the house and dominating the master. The film is distinguished by Losey's visual style, using a deep focus, a fluidly moving camera, and ballet-like choreography of characters and camera. The mansion itself assumes a changing character: at first, it is a symbol of luxury; later it becomes an expression of disorder and decadence; in the frightening final sequence it is almost a brothel. A study in the psychodynamics of power, with a gothic flavor.

(Saturday at 8:00, Sunday at 10:00)

A PROGRAM OF 3 ARCHAIC FILMS: (to be shown at 10:00 Friday, 8:00 Sunday) 5 BY **GEORGES MELIES: JUPITER'S THUNDERBOLTS** (1903), **THE MAGIC LANTERN** (1903); **THE MERMAID** (1904); **TRIP TO THE MOON** (1902); **THE NORTH POLE** (1900). Silent, B & W. G.

These are among the earliest and most engaging attempts at cinema. Reprocessed from the original cardboard prints, they once delighted the patrons of Parisian

penny arcades. Melies was a pioneer of special effects; employing fantastic sets and trick cameras with excitement of the funny-bone in mind.

SALOME (1922) Alla Nazimova; with Nazimova, Rose Dion, Nigel de Brulier. B & W. Silent, with music by Richard Strauss. G.

This unusual production, based on Oscar Wilde's play, retells the familiar story of Herod, John the Baptist, and the passionate Salome. The costume and set designs were taken from Beardsley's drawings. A period piece, its arcane flavor may offend the philistine, but is guaranteed to delight the devotee.

NANOOK OF THE NORTH (1922) Robert Flaherty; with Nanook, B & W. 55 minutes. G.

Realizing for the first time the creative potential of editing in the filming of actual life, Robert Flaherty with his record of an Eskimo family's life virtually created the genre of documentary. He used the camera to compare, to interpret, to define, distilling the meaning of their existence. And living with them for fifteen months he overcame the other central problem facing documentarists, that of tuning oneself to the emotional life of a strange people in order to paint a sensitive reflection of that life. Through this creative, looking from within approach, *Nanook of the North*, though somewhat romantic, was elevated beyond all the condescending travelogues of Flaherty's day. And in its world-wide success it realized the unexplored possibilities of film as an international language.

The film depicts the family's struggle for survival amidst vast, barren snowscapes, a struggle so primitive as to be long swept from our existence. Two years after the film was made while people all over the world were applauding this extraordinary record of a human being in his cold and hostile environment, Flaherty's hero died of starvation.

LETTERS

—Cont.

gate. It is the hope of the members of the community that through discussion and common interest they can arrive at a new awareness of their religion.

In the first two months of the school year these topics have been discussed at services: the meaning of prayer, the story of the hasidim, the Sabbath of return and repentance, and in light of the current world situation several services have been devoted to the dilemma of the modern state of Israel. Each service marries the old and the new, mongling dance and song with the lighting of the Sabbath candles and the blessings over bread and wine.

Plans for the coming weeks include services devoted to dance, the books of Ecclesiastes and Psalms, and a service involving Martin Buber's concepts of the I and the Thou. All services are open to the entire community and everyone is welcome to attend.

Less than a mile from Middle Path. Classes in stained glass, candle making, wood carving. Hobbies and crafts for inexpensive gifts for Christmas and all other occasions. We will drive you to and fro on rainy days between 1 and 6 p.m. everyday. Call us and try us at 427-3035.

New Housing Pattern cont.

Now, 'buffoonery' may be on the rise: Greg thinks the incoming classes are more socially-oriented, and Provost Bruce Haywood agrees: "The 'do your own thing' era is over... We may be returning," he said, "to the time when fraternities are popular." "We've passed through a phase in the country's life when there has been an enormous emphasis on taking rather than giving," the Provost continued, "and this has greatly affected fraternities."

Coeducation has also had its effect; the attractiveness of life on the Hill, once the unchallenged focal point of campus activity, has been dampened, primarily because it is now the only residential area that is not functionally coed. DeSilvio who termed the Bushnell approach a "farce" and a "token effort," said that "there should be more women on the Hill—all the fraternities feel it." In the first serious attempt to remedy the situation, the Peeps, who as a local fraternity are free of national restrictions on the matter, have submitted to the Senate a proposal to go

coed (the Psi U's are planning the same move, but have not yet drawn up an official plan). The Peeps' plan, which would involve the filling of one floor of their Old Kenyon division with women, is facing two difficulties: first, some Senate members, notably Mr. Haywood, argue that a fraternity that became coed would no longer be a fraternity, and would have to change its title to society, which under the present rules would cost the group its IFC vote; and second, Peep President Rick Miller fears that the proposal, which he termed contingent to the survival of the Peeps, may become "buried" in the committees to which it has been referred. English Professor Perry Lentz agreed, anticipating that the proposal "will be subsumed in larger proposed changes."

The "larger changes" represent the real question mark in the fraternities' future. Numerically, they appear destined to survive, although they don't expect to regain their once unrivalled level of influence, but they may be significantly affected by the Senate's present attempt to develop a new approach to the college housing system.

The Senate's approach, which according to Dean Givens, is still in the discussion stage and has been refined into no specific proposals, is directed at evolving what the Provost called a "philosophy of residence" that would reduce the problems of isolation and arbitrary room assignments that the lottery system has engendered. Speaking privately and not for the Senate as a whole, the Provost said that the fraternities are not above reconsideration: "People think the Lord has ordained the fraternity system," he said, "but it is arbitrary and there is no reason why it cannot be changed." "As far as possible," Mr. Haywood commented, "we are trying to begin with a clean slate."

Dean Edwards, who said that "fraternities will stabilize unless there are drastic changes in the housing patterns," also expressed the hope that "nobody will impose changes on the fraternities that will be destructive." Mr. Lentz, a Faculty Council member and past president of the Dekes, was also cautionary, saying that the new approach "could change the fraternity system enormously," especially if it changed the fraternities' physical location, which, he said, "is about all a lot of them have left." "I don't think the fraternities will ever die," he concluded, "but I do think they can be killed."

Finally, most observers feel that Kenyon fraternities will survive if they become more open and responsive to the needs of the student body as a whole. Mr. Haywood, who said that the system's problem is that it has become "rather rigid," speculated that "if the real motivation for joining a

fraternity is to get a good room, then they are not going to survive. They have to find a common denominator of goals," he continued, "and find a direction that will achieve these goals." Dean Edwards commented that the changes in Kenyon, ending as they have the days when fraternities enjoyed a "captive audience" have been an "awakening" for them: "There has been a self-satisfaction and complacency in fraternities lately," he said, "but I think these days have passed."

The Dean called the fraternities new role, as an alternative in campus life, a "challenge to put some substance in their programs." If they can produce this substance, he concluded, "they ought to remain at Kenyon. If not, other programs on campus can provide it."

cont.

COMMENTARY

violated to be the person responsible for keeping noise under control. This is the argument, and I confess that I find it entirely convincing. Notice that the argument does not claim that we are actually all here to study all the time, etc. It merely claims that there are individuals who do study lots of the time, and that they have the right to do so undisturbed by others who do not wish to do so. The Opposition Attitude thus seems inconsistent, unless one is willing to deny that one is ostensibly here to study.

Another argument against the Opposition Attitude involves the effectiveness of the course of action it proposes. It would seem that a subscriber to the Opposition Attitude, if indeed such there be, believes that when X points out to Y that Y is making disturbingly loud noise, Y will politely comply by eliminating the noise. Alas, we do not attend the best of all possible colleges, and so the situation described is not always the case. This fact is indeed brought out in a portion of the A.D.'s letter. They note that since over 100 people were enjoying themselves at their party, Mr. Fields ought not to have expected to impose his individual will upon them by having them remain quiet. They are surely correct: had Mr. Fields tried to get them to be quiet, say by going down to their lounge and asking them to be quiet, I dare say he would have failed miserably. Yet this is precisely what the Opposition Attitude would have him do.

The Senate minutes of 24 October reveal that the Administration is taking steps toward constructive action. One hopes that it will come up with a policy sufficiently flexible to deal with various noise situations, and that that policy will be strictly adhered to—thus making this polemic superfluous.

by J. Capio

Construction

cont.

see Kenyon "competitive" with certain other schools. For examples he named Denison, Trinity, and Oberlin. Apparently, not only will the new structures and remodeled old structures serve a functional purpose, they will add a sparkle to Kenyon that seems necessary to keep Kenyon "up with the Jones."

"The total package comes to six million dollars," said Mr. Treleaven somberly. What it amounts to is that Kenyon's endowment is but a meager million dollars and it would have to be increased by nine million dollars. If not that, annual contributions to the college would have to be increased, the Director pointed out. Although the plan is ambitious, he found the prospects of finding a good "market," highly hopeful. Enthusiasm is not found to be lacking in the person of Mr. Treleaven, who will be searching high and low for the stuff until he reports back to the entire board in May, or part of the board as early as March.

Here are two incidentals relating to the "plan:"

President Caples stated firmly last week that there was no intention to increase enrollments in a modernized campus, pointing out that going above 1450 students would practically involve the building of another college.

Perkins and Will, the architects of the new north end of campus are being retained on an advisory capacity without particular commitment.



Coach Dick Sloan relaxes after his swimmers chalked up 223,000 yards in the Kenyon Swim-A-Thon; profits, when collected, will be to finance a training trip to Florida over Christmas break.

ARAB-ISRAELI CONFLICT

This Monday, November 5, at 8:00 at the Biology Auditorium, David G. Nes will speak. He is a senior diplomat who has seen service in Morocco, Libya, Viet Nam and Cairo. He is a diplomat who speaks his mind, who felt free to criticize the United States for its Viet Nam policy in 1964 and its policy in the Middle East in 1967. He received the Superior Service award in 1968 upon his retirement. Mr. Nes now lectures at campus across the nation. The topic for this Monday is **The Arab-Israeli conflict: The Fourth Round—Background and Implications.**

National Theater of the Deaf

The National Theatre of the Deaf will perform in Mt. Vernon's Memorial Theater on November 7, at 8:30 p.m.

Their visit will be sponsored jointly by the Kenyon College Social Committee, the Kenyon College Dramatic Club, and the Kenyon College Lectureship Committee.

The founding of this company seven years ago gave the world a new theatrical form. The National Theatre of the Deaf, (the only equity-scale full year touring company in America), has to its credit eleven national tours, two Broadway runs, six tours of Europe and Asia, three films and numerous national and international television appearances. The company will present a new work in its repertoire, "Optimism" or "The Misadventures of Candide."

The production is directed by Harold Stone, with settings by Alfred Corrado, costumes by Fred Voelpel and lighting by John Gleason. There is a full score on a set of new musical sculptures designed and built for the company by Bernard and Francious Baschet.

The combination of sign language, voice, mime, and music opens new horizons of meaning to the public. This is not "social work", but theatre. Tickets for the performance are \$2; \$1 for Kenyon students with an I.D. Transportation to the Memorial Theatre is available at a cost of 50 cents; sign-up sheets are in the Hill Theater lobby until November 5th.

PANCAKES

Next Tuesday an intrepid team of four Kenyon students will do battle with the Nazarene College of Mount Vernon in what is believed to be the first pancake eating contest ever sponsored by that institution. Bob Zoller '74, Lee Finkel '74, John Mitchell '75, Chuck Kalinsky '77, representing Kenyon, will journey forth in response to the Nazarene challenge. Each contestant will be required to consume at least one ten inch pancake every two minutes, and will be permitted to consume one eight ounce glass of the beverage of their choice. The team which perseveres longer in the endeavor will be awarded a pig-topped trophy with the college's name engraved upon it. This spectacle will be open to public view at the Nazarene College "barn" in Mount Vernon on November 6, beginning at 8:30 p.m., and the Student Council urges one and all to attend to cheer on the galloping gluttons.

Vote on School Levies

Students registered to vote in Gambier: The League of Women Voters of Gambier urges you, as voting citizens of this community, to vote Tuesday, November 6, and to vote yes on both school levies for the Mt. Vernon Schools.

The Mt. Vernon School District, of which Gambier is a part, is in serious need of the additional funds which will be provided by these two levies (4.9 mills and 5.0 mills).

If you have questions about these levies or about the Mt. Vernon Schools call the "Hotline" (397-7422) Thursday, Friday or Monday between 6:00 p.m. and 9:30 p.m.

Hostage Reviewed

by J. A. Gioia

Brendan Behan's *The Hostage* bows Thursday, October 25 for several performances over two weekends. It is a card diagram of a play; jumping from comedy to serious moments and back again with dizzying speed. Do not expect to see it as a detached member of an audience. It is never during the evening is the dramatic illusion intact very long. On entering the theater, one is sung to and sometimes personally greeted by the cast. Once the production gets underway the audience is frequently alluded to, and often directly addressed by the characters. I was propositioned in my third row seat by a very charming employee of the brothel in which the show takes place. At one point the cast, still in character, admits to being in play. Often one of them tells another to go off the stage. In such a production as this the players must be spirited enough to entertain, rather than insult, the audience. They are almost uniformly brilliant in doing so.

Doug Lotspeich and Shami Jones are excellent as the managers of the whorehouse. They smoothly change into different moods demanded of them (as here are many: from Marx brother anarchy to touching personal scenes together) with almost flawless consistency. Their brogues can be cut with a knife. While Mr. Lotspeich is not blessed with an Irish tenor, his attack of the song adds much to the evening. A high point of the show is his and Miss Jones' duet "Laughing Boy," and IRA song.

Robert Sanford is very amusing as a madman who lives forty years in the past and is yet fighting for the liberation of Ireland. The character's best humorous moments come as a result of his actions, and the clarity of his lines are dimmed by his heavy English accent. Mr. Sanford's wonderfully muddled rendition of the song "Captains and the Kings" is another peak of the show.

The male and female whores give the play much of its movement and color. Nancy Manelli, Jennie Craig, Francis Osborne, and Corbin Riemer all raffishly grind and flit about the set in a very unabashed manner. Mr. Osborne steals the stage while seen as the raving queen, Princess Grace. Richard Irving, as the girl's customer, does a lot with his few non-English lines.

In the first two acts Joseph Hall is very good as the shy, disgraced civil servant. Although, in the last, when the character's outlook has changed, Mr. Hall's manner has not. Fortunately this inconsistency is offset by his appearance, which is hilarious. Kathleen Hume plays a social worker whose screeching voice and overbearing manner are both entertaining and annoying.

cont next column

Wilder Gutterson is the hostage English soldier whose cockney spirit engulfs the audience. He is at his best while lightly playing opposite from the inhabitants of the bordello, and during the love scenes with the young girl Teresa. He is not as effective when the character rages about his probable death. Happily these scenes are few, short, and down played. And at the end it is his infectious good spirits that predominate over any maudlin treatment of dying.

As the innocent girl Teresa, Kathleen Weiss is very good. She cannot only act, but has a singing voice that is fine to hear. Her role as the only exception in that lusty, poor singing household, and sweetheart of the soldier is underplayed and never reaches a saccharine level.

I am afraid William Thomas was miscast as the IRA officer. He looks menacing enough, but his over-exaggerated actions, and displays of anger do not evoke any kind of response. He is too jumpy to be serious; and his voice so monotonously gruff as to make any element of comedy unlikely. Because Mr. Thomas plays the necessary antagonist his portrayal is evil enough so as not to detract much from the production. Mitchell Webb often steals scenes from the main characters with his role of the IRA volunteer who painfully puts duty above all else.

In my opinion, the most interesting character, by way of his use, was the musician, Stephen Stettler has a tri-faceted role. At times he is ignored by the cast while he plays the piano to underscore speeches. At others, he is acknowledged with a line like "let's have a tune," and becomes a fully comic character when he sometimes abruptly leaves the stage; unable to tolerate the goings on. Mr. Stettler's vigorous playing does much to infuse the mood of the play, as it should, with the audience. He can also play during the blackouts—which is a pretty nifty trick.

Mr. Turgeon has done a fine job in directing the show. The production leaps off the classical stage by breaking the "fourth wall" that separates most plays from the spectators. A brightly lit platform is built into the audience; casting the glow through at the theater during the comedy scenes. The curtain is never used. The lighting is effective; sometimes outrageously showy, other times soft; depending on a scene's need for dramatic illusion. The set is very clever and nice to look at. I do not know how many lines Behan intended to have spoken directly to the audience, but all that can be, are. For example: when one character asks "Who are all these nice people?" he is talking about both the other characters on stage, and the theatergoers. The make-up is subtle which means that the only actors that are painted like whores, play the whores.

A word of advice: while watching *The Hostage* don't try to cling to any dramatic conceptions you might hold dear. They will be torn away from you. Let the show carry you along; if you don't sing, at least tap your feet.



Symphony Jazz Septet

On Sunday, November 4, the Music Club will have the honor of presenting the Cincinnati Symphony Jazz Septet to the Kenyon community. The Septet is generally acknowledged as one of the finest semi-professional jazz groups in the nation today.

The Septet's concert in Rosse Hall next week will include two new compositions by Frank Proto, "Sunspot" and "Nomrah", and an old favorite, "Jelly Pudding". It will also include a composition by Joe Godfrey, "Radio Two". The rest of the program

consists of four arrangements by Mr. Proto: "What Are You Doing the Rest of Your Life?" by Michel Legrand, "Here's That Rainy Day" by Johnny VanHeusen, "By the Time I Get to Phoenix" by Jim Webb, and "The Shadow of Your Smile" by Johnny Mandel; and an arrangement by Joe Godfrey of "Misty Roses Chelsea Morning" by Tim Hardin and Joni Mitchell.

The concert takes place on Sunday, November 4, in Rosse Hall at 3 p.m. Admission is free.



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KENYON FALL MARATHON

5 mile race for students, faculty and staff Saturday, November 10 at 11:30 a.m. Details and sign up at the fieldhouse.



Lords Stumble In Grove City Loss

by George Harbison

On Saturday, the Kenyon Lords football team travelled to Grove City, Pennsylvania to play the Wolverines of Grove City College. It proved to be a frustrating trip as the Lords were shut out by their hosts, 13-0.

The Lords were coming off two straight shut outs and the defense again did an overall good job as one of the Grove City touchdowns was set up on a punt return to the eight yard line.

The Lord pass defense warrants special mention. Saturday the Lords became the number one OAC team in pass defense. The Lords have allowed just 73 yards a game through the air. The defensive backs have picked off 10 interceptions with senior Bruce Isaacs leading the way with 3. Unfortunately, at Grove City the Wolverines didn't need a passing game because of strong running on the part of their backs, who ran through the defensive line for 256 yards. The Lord offense was cold throughout the game, unable to move the ball often through mistakes of their own. The deepest offensive penetration was only to the 30 yard line of Grove City, late in

the game. The Lords came into the game favored to take their 5th victory, but the combination of a below par performance by the offense, and the porous defensive line gave Grove City its 2nd victory in 2 years, and dropped the Lords to a 4-3 record.

Despite this rather dismal game, there are still bright spots on this Kenyon team. Junior Pat Clements leads the Ohio Conference in 4 categories. Pat has averaged 163.2 yards per game total offense, has completed 13.0 passes per game for 1168 yards and 11 touchdowns, all of which are the best in the league.

Kenyon must get better performances overall to stay in the game against their next opponent, Wilmington College. The Wilmington backs average almost 210 lbs., and their offense centers around the running of these backs. Wilmington has thrown the ball only 10 times in the last 2 games. The Quakers are presently 3-2 on the season.

Saturday's game marks the final home game for the seniors on this year's squad, many of whom played an instrumental part in last year's undefeated season, and have so far enjoyed a winning season this fall.

Booters Lace Up Top Season

were the main stays of the defensive line that proved to be one of the best in the state. They refused to let the opposing team generate organized offensive threats by continually intimidating them and breaking up plays before the ball was moved far into the defensive half. On the infrequent occasions that pressure was put on Kenyon goal, Jeff Hymes served as a dependable last line of defense, making many excellent and crucial saves throughout the season.



Eric Mueller checks charging opponent with devastating gaze. Photo by Mark Teitlebaum

With a 9-2 record, the Lords have a reasonable chance to be invited to a post season tournament and should be given high ranking in the state. The initial loss to a mediocre Heidelberg team failed to be indicative of the performance of the Lords in the following 10 games. The Kenyon team that fumbled through that opening loss was a hold over from recent years when the talent of the Lords would be negated by lack of co-ordination and direction. The 1980 Lords came to life in the second game of their only loss was a very legitimate one, a strong Ohio Wesleyan team in an excellent game. The season was highlighted by brilliant victories over Wooster, Denison and Ashland where the talent, unity and poise of the team was displayed to best advantage. Based on impressive statistics and equally impressive performances the Lords have evolved as one of the best teams in Ohio and one of the most successful soccer teams seen at Kenyon.

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